

DICKLE

MISS PINKLE

(into telephone)

He's in Australia. (pause) I couldn't say when he'll return. (pause) Why, you don't think I'll lie, do you?

MISS PINKLE (singing down receiver).

MISS PINKLE

Imagine that guy doubting my word!

DICKLE

MR. MISS PINKLE - run down to the drugstore and get me a package of cigarettes, will you please?

MISS PINKLE

Sure - - give me the money.

DICKLE

That's funny - I left it in my other suit.

MISS PINKLE

You haven't got another suit.

DICKLE

The druggist don't know that.

DICKLE

Why not look in the druggist's suit?

DICKLE

But Mr. Miss PINKLE - haven't you got a quarter?

MISS PINKLE

DICKLE

That's all right. Keep the idea for yourself.

DICKLE

MISS PINKIE

I'm the collector of money, how about my money?

BABBLE

I'll give you a check this afternoon.

MISS PINKIE

I don't want any more of your checks. I wouldn't cash the

BABBLE

one you gave me last it is the wrong place.

MISS PINKIE

I told it right to your bank.

BABBLE

What certainly was the wrong place.

BUSINESS: BELLER BOYER.

BABBLE

Either there's a bee in this office or that's a collector outside.

BABBLE

Miss Pinkie - see who's out there and tell him we're not in.

BUSINESS: Office door slam.

BABBLE

What's not so good. Even if she does work for us.

BABBLE

(Sounding very serious)
I've got a great idea how to make a lot of money. I've got a picture.

BABBLE

I'll get the money first.

BABBLE

I'll get the money first.

BABBLE

I'll get the money first.

BABBLE

I'll get the money first.

BABBLE

I'll get the money first.

PIBBLE

... on got to stick to it - how about
the last made a costume picture -

PIBBLE

... If we have her, too, ... and Carbo will work great
... there, for if we can find a part for Shirley Temple
... we are all set.

PIBBLE

... "Picture pictures with himself"
... I'm not a fan. Look how quiet I got Carbo.
... and Shirley Temple all in one picture... The
... trouble with you is, Bibble, you got no vision.

PIBBLE

... that the trouble with you, Bibble, is you've got no money -
... and that goes for both of us.

PIBBLE

... You're worry me about that. A great artist never considers
money. Let's get back to this costume picture.

PIBBLE

... Let's get back to the money. Who's going to finance this
epic - the Democrats?

PIBBLE

... That's up to you. I'll direct the picture. You're the
financial man.

PIBBLE

... That's a piece of news. I didn't know there was a financial
man in this firm.

PIBBLE

... This will be greater than the last picture we produced.

PIBBLE

... The team that great artistic triumph where you had an African
... with a ... in the ...
... that day.

PIBBLE

... I'm not ... now. ...

It really didn't make much difference. That was in the night
and by that time all the audience had gone home.

BUSINESS: Office door opens and closes.

MYRLE

What is it, Miss Finkles?

MISS FINKLES

There's a funny-looking black cat here that wants to see
the head of Square Deal.

MYRLE

Who is he?

MISS FINKLES

Says his name's Froghawk.

MYRLE

[Theoretically]

Froghawk! Tell him he must have made a mistake. There's nobody
named Froghawk.

MYRLE

No. I had a cousin named Froghawk and that wasn't his name
either. He must be a creditor. Tell him we're out.

MISS FINKLES

All right, I'll tell him, but don't talk so loud. They can hear
you clear up on Hollywood Boulevard.

MYRLE

Never mind the cracks. Get rid of that guy.

BUSINESS: Office door closes.

MYRLE

Let's get back to work. I've written a real winner. It
goes something like "David Copperfield".

MYRLE

You should write "David Copperfield". Dickens took me to school.

MYRLE

Make sure there's nothing in

BARBIE

Don't you know, Barbie, I never imitate anybody. My stuff is

BARBIE

Well, what about that. Nobody else would have something like that. I thought of picking a street car in a jungle.

BARBIE

I never stole anything in my life.

BARBIE

Do you own the "Millmore"?

BARBIE

What are you talking about?

BARBIE

The name "Millmore." It's on all your wife's silverware.

BARBIE

But not the comedy. I want to know the plot for "Millmore." This new picture.

BARBIE

So what. What can I lose?

BARBIE

The title is "Love Through The Ages."

BARBIE

Sounds like an old friend.

BARBIE

The story is about - at the time of Cleopatra. She's been married with Caesar, turning up the town. Then she meets

BARBIE

Don't you know, Barbie, I never imitate anybody. My stuff is

MISS TINKLE
This man is from the military hospital
has a wound, something real bad from one of the boys
he was with. He decides to kill himself, standing
patient and beautiful in the moonlight. She presses the
poisonous snake to her breast --

MISS TINKLE
You play the snake.

MISS TINKLE
The snake is so loving and pleasing.

MISS TINKLE
This man's still out here.

MISS TINKLE
Send him away. He told you we're not seeing anybody.

MISS TINKLE
I tried that, but he says he won't leave until he's talked
to you.

MISS TINKLE
What does he want?

MISS TINKLE
He won't say.

MISS TINKLE
Tell him we're out of town.

MISS TINKLE
He knows better than that. He can hear everything you say.

MISS TINKLE
What kind of a bird is he? He's got to look tough.

MISS TINKLE
He's pretty big.

MISS TINKLE
He's got a very strong voice.

MISS TINKLE
He's got a very strong voice.

WICK

Good good (Sighs)

Thank you, I'll give you to understand we're paying you
as a secretary - not as a dramatic critic.

WICK

You're paying me? What?

WICK

Why?

Get that guy out of here!

WICK

Get guys don't need a secretary. You need a bodyguard.

WICK

Miss Wick - when you go out, put in a call for Mr. Green
at the Writer's Club.

WICK

O.K.

SOUNDING: Office door slams.

WICK

That girl's too fresh.

WICK

They don't get so fresh if you pay 'em.

WICK

That's in your department.

WICK

All the disagreeable things are in my department. By the
way, what do you want to talk to Green about?

WICK

Twenty-five dollars.

WICK

Give or take?

WICK

WICK

Hold on that you, Dibble! This is Dibble. How are you, Nell?
Why don't you ever come around?

(pause)
I'm pretty well out at Barker Brothers, I hear. I saw one of
your pictures the other night. Boy, was it a wow!

(pause)
I can't remember the name of it just now. Was, old boy,
remember when you did a couple of scripts for me and I helped
you get started as a writer?

(pause)
Boy, those were the good old days, all right.

DIBBLE

It's a swell building for a town.

DIBBLE

I've been pretty busy, myself.

(pause)
Dibble and I are about to produce a costume picture. Biggest
thing we've ever done. Now, just wait till you hear the story.

DIBBLE

(in a panic)
Don't tell him the story. You'll never get the twenty-five.

DIBBLE

(aside)
What up, Dibble. (Into the phone) If you're at liberty when we
get ready, we'd like to have you write the scenario. It will
be right up your alley.

(pause)
May, certainly, we'll pay your regular price. Yes sir - we're not
yikers. We do things right. Oh, by the way, Green - I wonder
if you'd do me a small favor.

DIBBLE

Don't dare it comes. Get hot, Dibble!

DIBBLE

Well, you see, Dibble's out of town - won't be back for
several days. So sign all the checks for the Corporation
and I find my personal account is overdrawn.

DIBBLE

DIBBLE

If you could let me have a check...

...I'll be very grateful to you.

Thank you very much.

Goodbye.

Goodbye.

Goodbye.

Goodbye.

-11-

DABBLE

It's bound to be bad news.

DABBLE

This way, Mr. Froggott.

PROGOTT

How do you do, gentlemen.

DABBLE

I'm Dabble.

DABBLE

I'm Dabble.

PROGOTT

I'm Mr. Froggott.

DABBLE

Would you mind repeating that?

PROGOTT

I say, my name is Froggott.

DABBLE

Thanks. I just wanted to hear you admit it.

DABBLE

What was it you said to see us about?

PROGOTT

Well, you see - I have a daughter.

DABBLE

Now, I'm still, a lot of people are in the same boat.
What's the matter with her?

PROGOTT

She's not like the others.

DABBLE

PROGRAM

Well, so we have sent her to Hollywood to get her into pictures.

DABBLE

It's all right with me. Go ahead and get her into pictures. I won't interfere.

PROGRAM

Well, I was in this building and I saw your sign on the door, and I'd heard of your firm, so I thought I'd talk to you about it.

DABBLE

We have talked about it. You want to get her into pictures, and we've given our consent. Anything else bothering you?

DABBLE

By the way, got a cigarette?

PROGRAM

I don't smoke, sorry. You see, I'm new out here in Hollywood and I don't know how to go about getting my daughter on the screen.

DABBLE

If I were you, I'd go right over to Paramount and talk it up with the management. They accommodate all the fathers who want to get their daughters on the screen.

PROGRAM

I know you gentlemen are very busy, and possibly I'm intruding, but I'd really like some advice, and I thought if you'd have lunch with me -

DABBLE

What's that name?

PROGRAM

I thought if you'd be my guests at luncheon -

DABBLE

Mr. PROGRAM, if there is any advice to be given you, it is to get your daughter into pictures -

SAMUEL AND GARY'S CHAIRMAN

PRELUDE

The Hollywood Adventures of

MR. DIBBLE

and

MR. DABBLE

A Radio Serial Comedy.

MR. BILLYE . . . The Optimistic Partner.
MR. BILLYE . . . The Pessimistic One.
Miss Gopher . . . Their Secretary.
Mr. Doughnut . . . The Champ.

TITLE : : : : : THE PRESENT
PLACE : : : : : BOULEVARD ROW, HOLLYWOOD.

This is a story about Mr. Dibble and Mr. Dabbie, two other, shooting, movie producers in the section of Hollywood known as Poverty Row. From time to time they have produced pictures of a sort, and they are now anxious to make another. The only thing stopping them is that they do not know what they will use for money. Their assets consist of a two-room suite of offices, on which the rent is temporarily paid; a secretary, who is very seldom paid; and a sign on the door which says: "Shoestring Productions, Inc." Mr. Dibble is the fat, optimistic one who claims to have the soul of an artist. Mr. Dabbie lays no claim to a soul. He is the business man. He is so pessimistic he might even depress you. So, before it is too late, either dial quickly to some other station, or hold your hat - - because here we go. This scene is the office of Shoestring Productions.

[CK 1. FROM HINES.]

MR. HINES: Hello. Yes, this is the office of Abbotting
Preston. (Pause.) I'll see if he's in. She's
calling, please? Just a moment. (Hanging rather
loudly toward the inner office.) Are you in,
Mr. Dabbie? It's the Hollywood Collection Agency.
Don't be foolish! I should be in to the Hollywood
Collection Agency!

MR. HINES: No, Mr. Dabbie isn't in. (Pause.) Just a moment,
I'll see. (Loudly again.) Are you in, Mr. Dabbie?
I'm on location.

MR. HINES: Where?

MR. HINES: China.

MR. HINES: (Into telephone.) No, Mr. Dabbie's on location in
China. (Pause.) No, I couldn't tell you when he'll
return. (Pause.) Why, you don't think I'd lie to you,
do you?

(BOYS OF SLAPPING AND A CHAIR.)

MR. HINES: Can you imagine that guy doubting my word?

MR. HINES: Oh, Miss Becker - - run down to the corner drug
store and get me a package of cigarettes, will you?
Sure. Give me the money.

MR. HINES: Oh - - I left my money in my other suit.

MR. HINES: I'll have to change it.

MR. HINES: I'll be right back.

3.

WINS COOPER: The last time I tried to charge anything to you, the funniest laugh in my face.

BARBER: Well - - know'd you got a quarter?

WINS COOPER: Sure - - I got a quarter. And I'm going to keep it, too. But while we're on the subject of money, what about my last salary?

BARBER: I'll give you a check this afternoon.

WINS COOPER: I don't want any more of your checks. You've got enough bad ones out now to paper a house. I want money.

BARBER: We'll pay you. I've got some money coming.

WINS COOPER: Where's it coming from - - Mars?

BARBER: Listen, if you won't get us cigarettes, at least shut the door to our private office, so if any of our creditors come in they can't see us.

WINS COOPER: And we're not in to anybody.

BARBER: [Sighs] (O.S. DOOR SLAMS.)

WINS COOPER: He's not so dumb.

BARBER: [Sighs] (Sounding business-like.) Listen, Wins - - we've got to produce a picture picture.

WINS COOPER: We've got to produce some money first.

BARBER: Look, all the big, big picture pictures have been slipping up - - "Gone with the Wind" - -

WINS COOPER: Yes, I suppose I'd like to get in line on that one.

DIBBLE: And look at all the dough "Little Women" made.

DABBLE: (With great emphasis.) Sure! We'll borrow Katherine Hepburn, too. Let's put 'em all in.

DIBBLE: England Dietrich just made a costume picture.

DABBLE: She's the only other one we'll need. Dietrich and just that would work great together. But, say! Couldn't you find a small part for Mae West?

DIBBLE: (Annoyed.) The trouble with you is, Dabble, you haven't got any vision.

DABBLE: And the trouble with you is, Dibble, you haven't got any money.

DIBBLE: That's a small matter. How to get back to this costume picture - -

DABBLE: Let's get back to the money. Who's going to finance this epic - - the KRA?

DIBBLE: That's up to you. I'm the director-general of production. You're the financial man in this firm.

DABBLE: That's a piece of news. I didn't know there was a financial man in this firm.

DIBBLE: Now if you'll remember that last picture we produced - -

DABBLE: You know that great artistic triumph where you had an American fighter plane with a cockpit now suspended through the sky? I remember.

DIBBLE: Well, you just I could see right.

MARK:

It really didn't make much difference. It was in the
same room, and all the audience that hasn't gone
home yet, by that time.

MARK:

(OFFICE BOSS SPEAKS AND BLOWS.)

MARK:

What is it now, Mr. Cooper?

MISS COOPER:

There's a funny-looking cuss out here that wants to
see the head of the company's productions.

MARK:

Who is he?

MISS COOPER:

Says his name's Fraghank.

MARK:

(Interlocking.) That?

MISS COOPER:

Fraghank.

MARK:

Fraghank! He's a phony. Nobody's named Fraghank.

MARK:

He's probably from that collection agency. Tell him
we're out.

MISS COOPER:

All right, I'll tell him. But don't talk so loud.

MARK:

They can hear you clear up to Hollywood Boulevard.
Never mind the sound-effects. Go get that guy out of
the office.

MARK:

(OFFICE BOSS SPEAKS AND BLOWS.)

MARK:

So I've written a swell story for this company's
picture. Do you remember "The Great Escape"?

MARK:

Yes, about the "Great Escape." Well, I think that you
know it.

MARK:

I think I might write it, but it just is not good.

Q1: Well, by the time we raise enough money
to pay the cost - - let alone produce a picture - -
the public will be sick of "Devalcade." There are
sick of 'em out now.

Q2: Remember "Grand Hotel"?

Q3: Lay off of that one. It's a hanging offense in
California even to make any sort of imitations of
"Grand Hotel."

Q4: Now, see here, Rabbit, I never imitate anybody. My
stuff is always original.

Q5: I'll admit that. Nobody else would have thought of
having a street car in a jungle scene.

Q6: I never stole anything in my life.

Q7: Then I suppose you own the Biltmore Hotel?

Q8: What are you talking about?

Q9: The name, "Biltmore," is on all your wife's silver.

Q10: Let's cut the comedy and get down to business. I
want to tell you the plot for this new picture.

Q11: Be ahead. What can I lose?

Q12: The title is "Love Through The Ages."

Q13: Sounds like an old friend.

Q14: The story is Egypt - - at the time of Cleopatra. Now
she's been spinning around with Caesar, too, turning
up the nose. That old movie, "The Antony." And we call
it "The Antony." See - - just like it was in Shakespeare.

write "Great Hotel."

(Selling it big) Now how's this for a great
scientific discovery? Left alone in her palace,
Circusella realizes that from now on life will
be just an empty shell. She decides to kill her-
self. Standing there, radiant and beautiful in
the moonlight, she presses the poisonous snake
to her breast . . .

MURDER

I suppose you'll play the snake yourself.

BUSINESS

(OFFICE: BOOK OPENING AND CLOSING)

MISS COOPER

This guy's still but here. He insists on seeing
you both.

SILVER

Send him away. We told you we're not seeing
anybody.

MISS COOPER

I tried that, but he says he won't leave until
he's talked to you.

MURDER

What does he want?

MISS COOPER

He won't say.

MURDER

Tell him we're out of town.

MISS COOPER

He knows better than that. He can hear everything
you're saying.

MURDER

What kind of a bird is he? Does he look tough?

MISS COOPER

Well . . . he's pretty big.

SILVER

That could be. Tell him we're very busy and
don't be disturbed. He's got to wait.

MISS COOPER

And what a story! You've got me rolling in the chair.

(Selling it big) Now how's this for a great
scientific discovery? Left alone in her palace, I'll give you the

MISS COOPER

understand that we're paying you as a secretary -
not as a dramatic critic.

DARLE

You're paying me? When?

MISS COOPER

Aw, get on out there and watch that door.

You guys don't need a secretary. You need a
body guard.

DARLE

By the way, Miss Cooper, when you go out, call the
Writer's Club and get Mr. Baylan on the phone.

MISS COOPER

O.K.

BUSINESS

(OFFICE DOOR OPENS AND CLOSSES)

DARLE

That girl is too fresh.

DARLE

They don't get so fresh if you pay 'em.

DARLE

That's in your department.

DARLE

All the disagreeable things are in my department.

By the way, what do you want to talk to Baylan about?

DARLE

About twenty-five dollars.

DARLE

Give or take.

DARLE

Don't be silly.

BUSINESS

(THE TELEPHONE RINGS)

DARLE

Hells - that you, Baylan? Well, this is Darle. How
are you, pal? Why don't you ever come around and
see the old friends? (Pause) You're doing pretty
well out at Warner Brothers' now, I understand. I
don't see of your pictures the other night, Bay, is
that a wrap? (Pause) I can't remember the name of my
first love. (Pause) Bay, old boy, do you remember
you did a couple of pictures for me, and I believe
you got paid for it? (Pause) Well, you
know how the time and money and stuff.

...a little bit for a laugh.

I'm just pretty busy myself. (Pause) Dabbie and I
are about to purchase a picture. Biggest
thing we've ever done. Boy, just wait till you
hear the story.

(In a panic) Don't tell him the story! You'll
never get the twenty-five.

(quietly) Shut up, Dabbie. (into phone) If you're at
library when we get ready, we'd like to have you
write the script. It's just the sort of story you
do best. (Pause) Why, certainly we'll pay you your
regular price. You see - we're not pikars. We do
things right. Oh - by the way, Dorian - I wonder if
you'd do me a small favor?

Here it comes. Get hot, Dabbie.

Well, you see, Dabbie's out of town, and won't be
back for a few days. Dabbie signs all the checks
for the Corporation and I find that my personal
account is overdrawn.

Let for fifty. It's just as easy.

So I was wondering if you could let me have - oh -
seventy-five dollars until Dabbie returns. It's
really very embarrassing to ask you, but you see
- (pause) Dabbie - Dabbie -

THANKS A LOT FOR THE FIFTY DOLLARS. I'LL SEND IT.

I'LL SEND IT TO YOU.

BYE BYE AND THANK YOU VERY MUCH.

VERY MUCH YOURS, DORIAN.

Well, I was to have some money, it's over
from here. We've got to eat lunch.

I don't know anybody that would loan me a cigarette.

How about that goofy director you used to play
golf with?

That guy? He tried to touch me for five yesterday.

I will certainly eat. How's your account at the
Ambassador?

Just like your's is.

What about that actor you used to run around with?

He hasn't worked since the finished "The Birth of
a Nation."

We've got to do something.

Wait a minute! Boy, what an inspiration I've got!
Hand me that phone. (into telephone) Miss Cooper,
get me Gladstone-0844. (To Dibble, as he waits for
call) You started to tell me what you think is drama.
Wait till you hear what I'm going to pour into the
phone. I'll have you in tears.

(THE TELEPHONE RINGS)

(in a wailing voice) Hello, Dumbass - this is Dibble.

(Pause) Oh, I feel terrible. That's the actress I've
got a toothache that's driving me wild. Couldn't
sleep all night, and the tooth keeps getting worse.

The whole side of my face is swollen up. (Pause) Yes,

I know. I'll have to go to a dentist and get it

fixed. That's why I called you, Dumbass. You see, it's

that tooth and I haven't got an account with a

...and I don't see how I can
...if I don't do something
right now, it's liable to be serious. (Pause)
Oh - I see. (In a very flat, disappointed voice)
Thanks very much. Yes, I know where it is.
(TO MAJOR BY THE RECEPTION)

He said?

He offered to send me to his own dentist and put
it on his bill - the flathead.

Well, it's a good scheme to remember, anyway.

Say, I'm so hungry I could eat a Pakinose.

(BOOK CRIES AND CRIES)

Say, this guy is still out here, and he says he
won't leave until he talks to you.

He's in for a long wait.

Suit yourself - but the only way you can get out
without his seeing you is by the window - and it's
~~practically~~ too far to jump.

Oh well, we might as well use him and get it over.

After all, it might not be bad news.

It's bound to be bad news.

Said my, M. ...

...to you ...

...Mr. ...

...Mr. ...

...

...

...

BARBIE

Thanks. I just wanted to hear you admit your
was pregnant?

BARBIE

What was it you wanted to see me about?

PROGRAM

Well, you see - I have a daughter.

BARBIE

That's too bad. Still, a lot of people are in
the same boat. What's the matter with her?

PROGRAM

She wants to get into the movies.

BARBIE

That is bad.

BARBIE

Where do we come in?

PROGRAM

Well, we come out here to Hollywood to get
her into pictures.

BARBIE

It's all right with me. Go ahead and get her
into pictures.

BARBIE

We won't interfere.

PROGRAM

Well, I was in this building and I saw your sign
on the door and I'd heard of your firm, so I
thought I'd talk to you about it.

BARBIE

Well, we have talked about it. You want to get
her into pictures, and we've given our consent.
Anything else bothering you?

BARBIE

By the way, got a cigarette?

PROGRAM

I don't smoke, sorry. You see, I'm new out here in
Hollywood and I don't know how to go about
getting my daughter on the screen.

BARBIE

If I were you, I'd go right over to Paramount and
take it up with the management. They should
be able to handle all the picture and want to get their
daughters on the screen.

I know your children are very busy,
and I'm really sorry, but I'd really like
some advice and I thought if you'd have lunch
with me - -

What did you say?

I thought, if you'd be my guests at luncheon - -

Mr. Thompson, if there is any advice we can give
you, our time is yours. Break out - have we
a meal

ALL INFORMATION

DABBLE

It's bound to be bad news.

MISS TIBBLE

This way, Mr. Froggott.

FROM ME

How do you do, gentlemen.

DIBBLE

I'm Dibble.

DABBLE

I'm Dibble.

FROM ME

I'm Mr. Froggott.

DABBLE

Would you mind repeating that?

FROM ME

I say, my name is Froggott.

DABBLE

Thanks. I just wanted to hear you admit it.

DIBBLE

What was it you wanted to see me about?

FROM ME

Well, you see - I have a daughter.

DABBLE

That's all right, DABBLE - a lot of people are in the same boat. That's my mother's name.

FROM ME

THEIR

EL-900

March 22, 1937.

Special Agent in Charge,
Los Angeles, California

RE: SERVICE MARK -
COTYLINE.

Dear Sir:

The Bureau file in the above entitled case
indicates that this case is not receiving prompt investiga-
tive attention in your district.

This matter should be placed in line for early
investigative attention and you should submit a report to
the Bureau at the earliest possible date.

Very truly yours,

John Edgar Hoover,
Director.

RECORDED

28-397-4

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES, CALIF.**

D.F. NUMBER **62-10**

REPORT MADE AT NEW YORK CITY	DATE WHEN MADE 2/24/39	PERIOD FOR WHICH MADE 2/20/39	REPORT MADE BY [REDACTED]
TITLE CHARLES LANE CHLOE LANE			CHARACTER OF CASE b7c
			APPROVED BY [REDACTED]

SYNOPSIS OF FACTS:

Master copy of script for "The Wind Through the Open Door", September 1, 1936, being transmitted by Columbia Broadcasting System to Donald E. Thornburg, Vice-President, Columbia Broadcasting System, 5201 Sunset Blvd., Hollywood, Calif.

REFERENCE:

Report of Special Agent [REDACTED] at Los Angeles, Calif., March 12, 1939.

DETAILS:

At Columbia Broadcasting System, 485 Madison Avenue, New York City, agent was referred to executive secretary and finally interviewed [REDACTED] who located from the file of Columbia Broadcasting System the master copy of the script for "The Wind Through the Open Door", September 1, 1936, of which program had presented the first portion of the script which is the subject of this investigation. [REDACTED] advised that it is not the practice of the Columbia Broadcasting System to give out copies of the master script of scripts shown to any individual or group of individuals without the approval of the executive secretary. [REDACTED] stated that the script was finally compared with [REDACTED] that it was identical to the original master copy of the script in [REDACTED] of [REDACTED]

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2 - New York

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JOHN EDGAR HOOVER
DIRECTOR

MEP:VVK

24-399

Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

April 1, 1937.

MEMORANDUM FOR THE DIRECTOR

Re: GROUCHO MARX; CHICO MARX;
COPYRIGHT ACT.

On November 2, 1936, Mr. Russell Graham, Attorney at Law, 716 South Broadway, Los Angeles, California, contacted the Los Angeles division of the Bureau and alleged that on September 1, 1936, Groucho and Chico Marx, radio and motion picture entertainers, presented a radio sketch on the R. J. Reynolds Tobacco Company's Camel Caravan nationwide broadcast at the Hollywood Radio Box Theatre, through Station KHJ, Los Angeles, California, Hollywood outlet for the Columbia Broadcasting System, Rupert Hughes, announcer. The sketch was substantially the same as the radio serial comedy entitled, "The Hollywood Adventures of Mr. Dibble and Mr. Fabbio", Chapter One, copyrighted by Garrett Graham on April 10, 1934.

Mr. Graham averred that the Marx Brothers presented the sketch that had been written and copyrighted by Garrett Graham, with the knowledge that it was copyrighted material; that they gained this knowledge through negotiations held between the Marx Brothers and the Graham Brothers, Garrett and Carroll, for the use of the copyrighted sketch in a pending deal with the Kinne Soap Company, prospective sponsors of a radio serial. This was in 1935 and the Marx Brothers were to be employed as performers in a nationwide radio hookup. This deal fell through, but the Marx Brothers had been furnished with copies of the copyrighted manuscript.

Mr. Graham alleged that the program as presented on September 1, 1936, contained several minor changes that brought the sketch up-to-date; that it contained several new gags and that the names Dibble and Fabbio were changed to Groucho and Chico, but that the general theme was identical, including the announcer's prologue and that the greatest portion of the program was given verbatim from the original copyrighted article.

Copies of the program presented on September 1, 1936, and the original manuscript copyrighted by Garrett Graham were furnished to the Los Angeles

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Memo for the Director.

- 2 -

4-1-47.

division and it was noted that the two were substantially identical. Mr. Graham advised that he had learned through a confidential source that when Droucho Marx had requested his son, writer, Al Broshberg, to get something ready for the Camel Caravan broadcast, Broshberg dug up the Graham Brothers' copyrighted story, brushed it off a bit, and handed it over to the Marx brothers as an original story written by him.

Mr. Graham advised that a civil suit had been instituted by Garrett Graham and that in this suit the defendant alleged that Broshberg's rewrite of the copyrighted manuscript was and is an original composition.

The facts of this complaint were discussed with Assistant United States Attorney William Fleet Palmer, who advised that prosecution could probably be authorized under Section 23, Title 17, United States Code, upon completion of the investigation.

The master copy of the script for the Camel Caravan program is now in the possession of [redacted] of the Columbia Broadcasting System, Hollywood, California. b7c

The Washington field division has been requested to obtain a certified photostatic copy of the manuscript copyrighted by Mr. Garrett Graham.

Respectfully,

P. L. Foxworth
P. L. Foxworth.

EAP

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lower right hand corner where it has been the copyright deposit and the nature of the sketch is different.

Attached to the Law Library Division letter of 6-15-1936 is a copy of a Catalog of Copyright Entries wherein on page 124, under serial 2800, the sketch in question is registered. Also, a copy of the Copyright Law of the United States of America, wherein attention is called in Section 16 of same to the effect that the current catalog of Copyright entries and the index volumes herein provided for shall be admitted in Court as prima facie evidence of the facts stated therein as regards any copyright registration. It is suggested that in the event a certified copy of the Copyright deposit or registration card is required, that the United States Attorney request same through the Department in the usual manner on Voucher 1034. Mr. Smith says that this is the usual procedure in the event certified copies of documents from the Copyright Office are required.

REVENUE FROM COPYRIGHTS IS THE SOURCE OF REVENUE

**U. S. Jury Indicts
2 Marx Brothers**

Wash. Post - 4-15-37

Los Angeles, April 14 (AP) — A Federal grand jury today indicted two of the Marx brothers, Groucho and Chico, on charges of violating the national cigarette law, a 1935 amendment.

They were accused of breaching laws which prohibit possession of the "White Horse" for their stores were found and held up to \$1,000 each. Groucho claims a cigarette of not more than 100 mg. in tar & nicotine. By 1935 or 1936, the law was changed.

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DIRECTOR

FBI JUSTICE WASHN DC

GEORGE AND CHICCO MARK COPYRIGHT ACT GRAND JURY TODAY
RETURNED TRUE BILL CONTAINING ONE COUNT TITLE SEVENTEEN
SECTION TWENTY EIGHT BOTH SUBJECTS

HANSON..

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FEDERAL BUREAU OF INVESTIGATION
APR 26 1937
U. S. DEPARTMENT OF JUSTICE
RECEIVED

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**Chico Marx Freed
On \$1,000 Bond in
Copyright Case**

LOS ANGELES, April 15 (AP)—Chico Marx, brother of the brother, Oswald, is a Federal in District Court copyright in damages, awarded at the District Court, District of Columbia, today.

After being imprisoned, he posted a \$1,000 money bond.

Oswald, he said, is on his way to England and will remain in the home.

The Marx brothers were charged to have trademark a name for the September, "The Marx Brothers in London," which is a parody of the famous, famous and popular cartoon, "The Marx Brothers."

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WASH STATE

Chico Marx Offers Bond

**Groucho's Return From
Newell Awaited Next
in Radio Script Case**

Chico Marx's fingerprints were in Washington, D. C., \$1000 of his money earned as a stage and screen comedian went into Federal coffers as bond, and the actor himself went home yesterday as first steps of the copyright infringement case against him and his brother Groucho were completed.

SHOT CASE IN HAWAII

Now Chico must wait until the Marx brothers' attorney advises Groucho in Honolulu to return for similar fingerprinting and eventual arraignment on charges of illegally presenting somebody else's comedy act over the radio.

Asst. U. S. Atty. John E. Fournell said that Chico will not appear until he and Groucho return to court together. Both reportedly broadcast the play, "The Hollywood Adventures of Mr. Deke and Mr. Deke," without permission of the copyright owner.

ALLEGED ACTORS

Members of the Marx family included in the suit by Cornish and Carol Graham, who allege they wrote the act. Despite the Marx' insistence that they had authority to broadcast the script, Fournell said jury indicted them.

COMEDIAN FINGERPRINTED



Fingerprints of Chico Marx were sent to Washington yesterday and he posted \$1000 bond to copyright suit.

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100 MARXES FINE

APR 30 1938

Clara Mary Boudel For U. S. Trial

Radio Infringement Of Copyright Charged

LOS ANGELES, April 25 (U.S.). Clara Mary, named with her brother, Grucha, in a Federal indictment charging copyright infringement, surrendered at the United States Marshal's office today.

After being fingerprinted, she posted a \$1,000 surety bond. Grucha, he said, is enroute to Honolulu and will surrender on his return.

The Mary brothers were alleged to have broadcast a radio show last September, "The Hollywood Adventures of Mr. Dink and Mr. Dink," without the permission of the authors, Grucha and Clara Mary Boudel, brother and sister.

58-377-14

WASH HERALD

APR 1 1937